

The Sleeping Beauty

A Journey to the Ballet of the Mariinsky Theatre



illustrated by Nikita Polyansky

The Sleeping Beauty

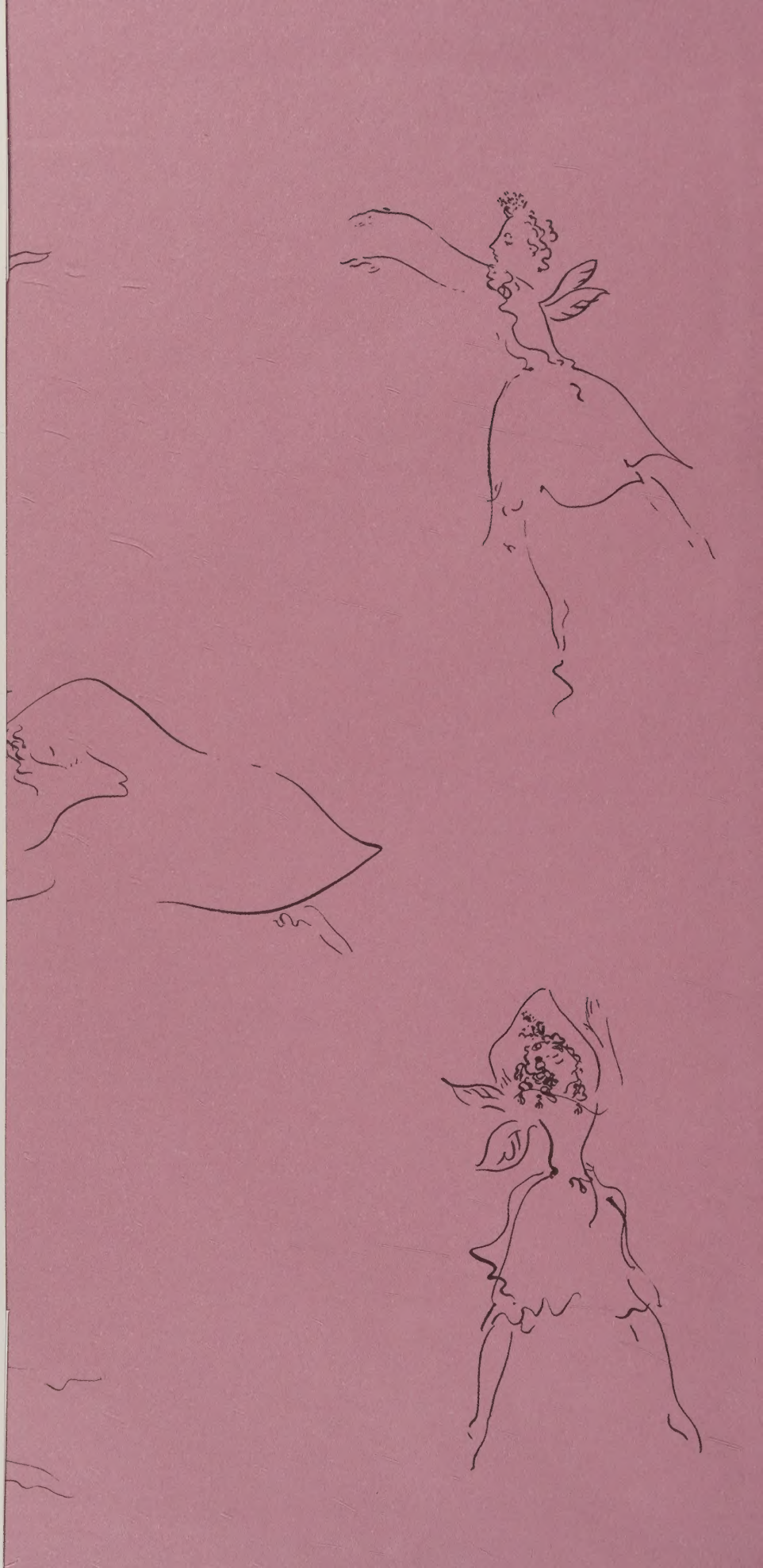
A Journey to the Ballet of the Mariinsky Theatre

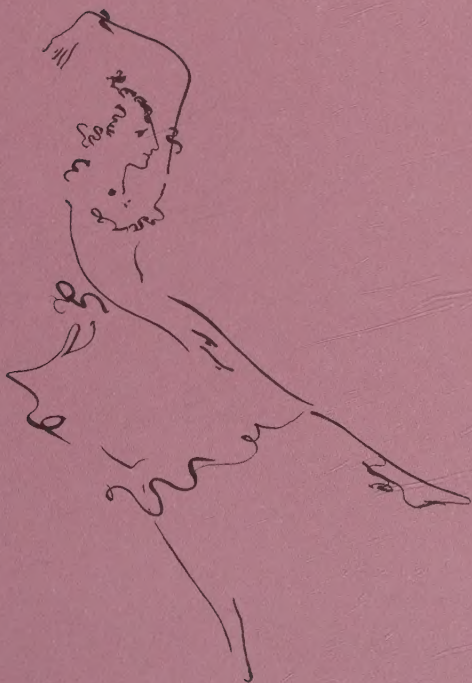
Experience the story of a delightful little girl and avid ballet fan, Lena-Gabrielle, as she wends her way through the streets of St. Petersburg, Russia in search of the Mariinsky Theatre to see the famous ballet perform *The Sleeping Beauty*.

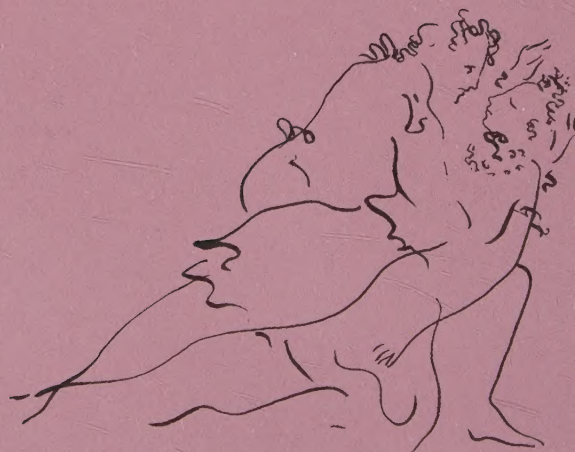
Here is an exciting retelling of the romantic classic story, recast to follow the splendid Mariinsky version, providing an evocative new approach to this well-known classic. This enchanting retelling of *The Sleeping Beauty* will especially delight young girls—for whom becoming a ballerina is the quintessential dream.

In page after page, this mesmerizing fairy tale comes alive, retold in vivid colors and elegant ballet costumes created by Russian illustrator Nikita Polyansky. The artist's exquisite illustrations, inspired by the original 1890 ballet performance, transport every reader to a magical world. Here is the palace where the handsome prince awakens Sleeping Beauty; good fairy godmothers battle an evil fairy godmother; and good triumphs over evil.

This special edition of *The Sleeping Beauty*, created in honor of the 300th anniversary of Russia's supreme city of St. Petersburg, will delight readers young and old.







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ACKNOWLEDGMENTS

This project would have been inconceivable without Fiorenza Scholey, Executive Director of the White Nights Foundation of America and Ken Smart, Vice President, Corporate Visual Presentation at Saks Fifth Avenue. We are particularly grateful for their energy and commitment from the outset.

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The Editors

The Houghton Library of Harvard College has generously given permission for the adaptation of the following work: "The Sleeping Beauty in the Wood," in *Histoires, or tales of past times* by Charles Perrault. Translated from the French text by Robert Samber. London: J. Pote and R. Montagu, 1729. The volume is the first edition of Perrault's fairy tales in English; and the sole recorded copy of the work in existence.

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A Journey to the Ballet of the Mariinsky Theatre
by Ima Ebong

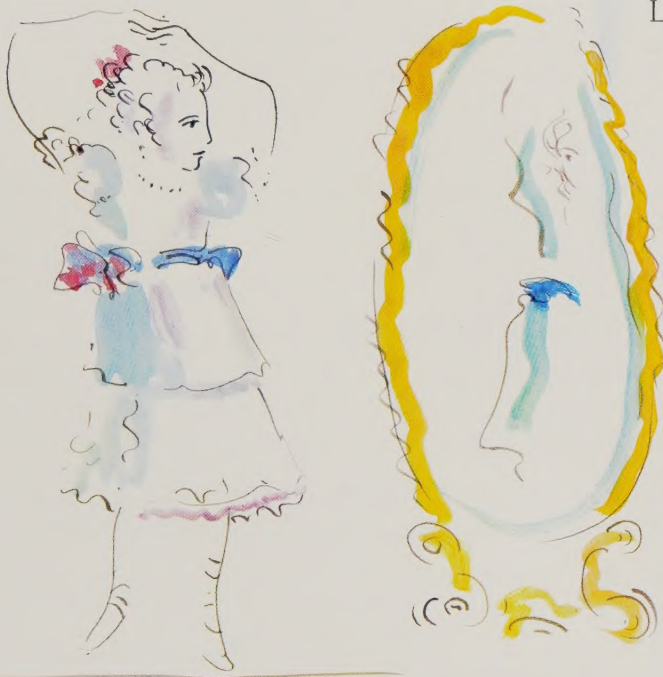
The Sleeping Beauty adapted by Ima Ebong from the Mariinsky Theatre libretto
by Ivan Alexandrovich Vsevolozhsky and Marius Petipa, and from
Robert Samber's 1729 translation of *The Sleeping Beauty in the Wood* by Charles Perrault

Glitterati
INCORPORATED

Lena-Gabrielle could not have been happier. It was Christmas Eve and she had just finished opening all of her presents. She lined them up against the window so that she could take everything in. Her favorite was a beautiful doll dressed in a pink ballet costume wearing shiny satin slippers. Lena-Gabrielle loved ballet and wanted to become a ballet dancer more than anything else in the world. She especially loved to practice twirling in front of the mirror. While playing, Lena-Gabrielle was all ears as she overheard the grown-ups talk excitedly about a new ballet called *The Sleeping Beauty*, which was to be performed at the famous Mariinsky Theatre on Christmas day. Lena-Gabrielle heard them say it was magical. 'Can we go?' asked Lena-Gabrielle, who loved ballet. 'Hrrumph' said her father, 'there's not a ticket to be had in all of Petersburg. I'll bet not even the stage mice could squeeze their way in.' Later that evening with her new doll

propped up at the end of her bed

Lena-Gabrielle thought about the magical *Sleeping Beauty* ballet. She made up her mind to go. The next afternoon dressed in her best winter coat, and wearing her best hat and gloves she set out with her favorite new doll to see *The Sleeping Beauty*.







Lena-Gabrielle looked down at her little footsteps in the snow as she walked through St. Petersburg. Although she had gone shopping with her mother many times, and had driven through the city with her father, everything suddenly looked larger than she had ever seen. Lena-Gabrielle walked through a giant archway and saw the amazing Winter Palace. She had never seen it this close before. It looked like a green and white cake with gold icing decorations, the palace seemed to stretch out for miles, there must have been a thousand windows. Lena-Gabrielle crossed the courtyard and came to a giant statue of a man, who seemed to concentrate very hard while holding up part of a building on his shoulders. He was one of the ten Atlas brothers, famous in all of St. Petersburg for their strength. Her father had pointed them out to her many times before. 'Hello little girl' the statue said. Lena-Gabrielle looked startled and threw her head all the way back, so she could see his face. 'I'm going to the Mariinsky Theatre to see the ballet perform *The Sleeping Beauty*,' Lena-Gabrielle said, hoping that he might show her the way. 'I can see it all the way from here; you'll have to turn around and keep walking until you come to the bridge.' Lena-Gabrielle said thank you to Mr. Atlas, although she was not too sure which bridge he meant. There seemed to be so many bridges in St. Petersburg.





She walked towards the first bridge she saw. It had a pair of lions with golden wings guarding the entrance. 'Do you know the way to the Mariinsky Theatre?' Lena-Gabrielle asked, 'I'm going to see the ballet perform *The Sleeping Beauty*.' 'Oh dear' said one of the lions, 'I do not have a clue, I don't get around much, but you might try to ask that man over there in the fancy top hat and cape; he's clearly dressed for something, and besides I heard him whistle a pretty tune.'

Lena-Gabrielle thanked the lion and went over to the man. She tugged on his cape and he turned around. He looked a bit like Father Christmas because he had a beard and a moustache that curled up on either side and had big round eyes. 'Hello little girl' he said. Lena-Gabrielle asked him 'Do you know the way to the Mariinsky Theatre?' 'As a matter of fact I do. I'm on my way there to see what they've made of my music. I wrote every single note for *The Sleeping Beauty* ballet, you know.' Together they walked across the bridge while Lena-Gabrielle told Mr. Tchaikovsky all about her plans to become a famous ballerina. He was so impressed that he offered not only to introduce her to Mr. Petipa, the famous ballet master, but also to take her on a tour of the theater before the performance.



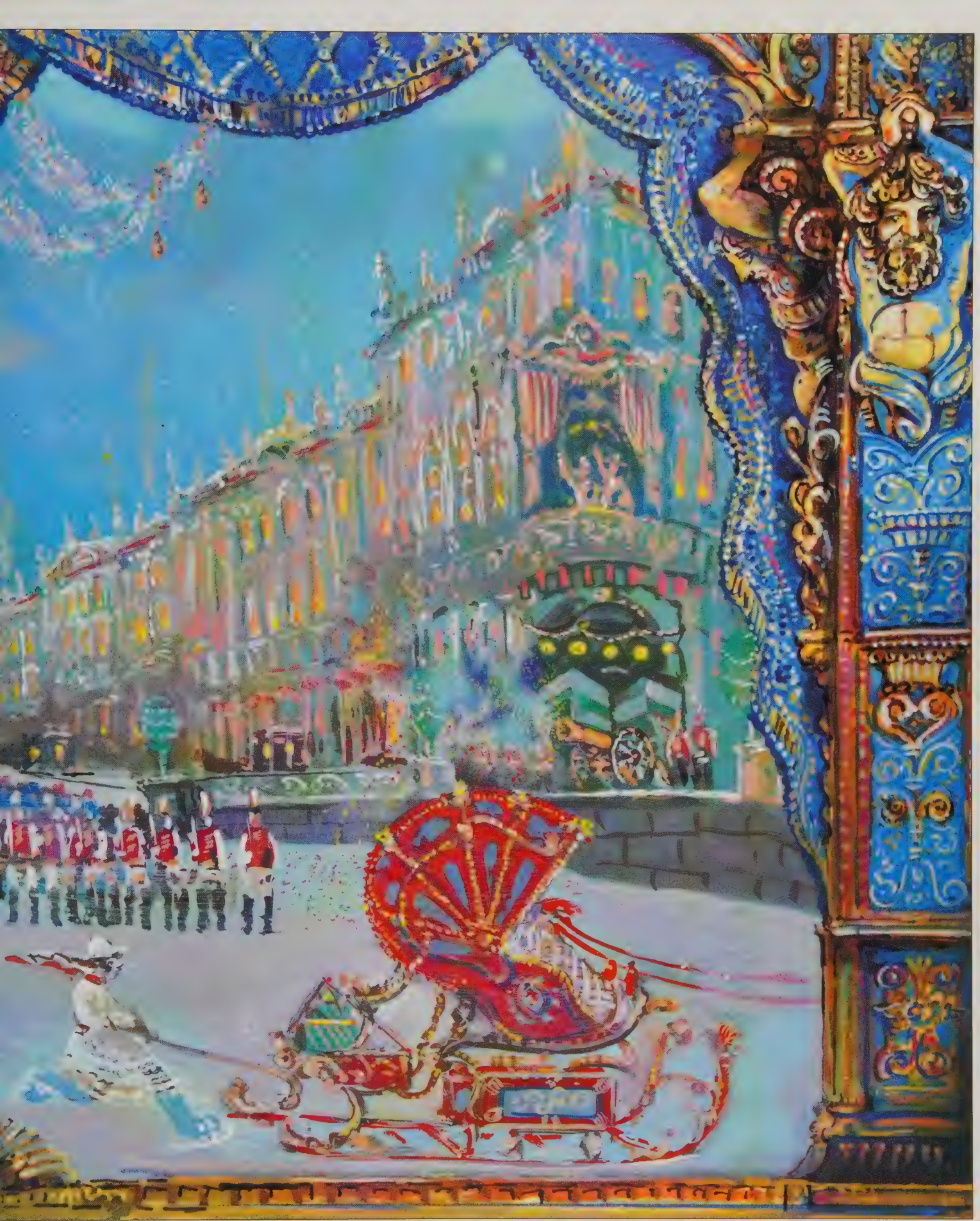


Lena-Gabrielle could feel the excitement in the air as she walked. She had never seen so many ballet dancers in her life. In the middle of them all was a tall thin man. Everyone stopped and listened whenever he spoke. He must be very important, Lena-Gabrielle thought to herself. 'This,' Mr. Tchaikovsky said, pointing at the man with his cane, 'this is Mr. Petipa.' 'He is the magician responsible for making my notes leap off

the page and dance.' Mr. Petipa swooped down and gently shook Lena-Gabrielle's hand. 'Mr. Tchaikovsky tells me you are going to be a famous ballerina when you grow up.' Before Lena-Gabrielle could say a word, Mr. Petipa snapped his fingers and a man appeared carrying the most beautiful pair of ballet shoes she had ever seen. 'These, young lady, once belonged to my daughter Maria, who is dancing tonight. I give them to you.' Lena-Gabrielle was thrilled. She could hardly wait to tell her parents. Lena-Gabrielle parted the beautiful velvet curtains and walked out on to the stage. She could hardly believe the sight. It was the biggest space Lena-Gabrielle had ever seen. She stared out at all the blue velvet seats and looked up at the balconies rising up and up and up, nearly all the way to the ceiling. She felt very tiny indeed. As Lena-Gabrielle turned back around to see the stage, the huge blue and gold curtains parted. It was so quiet, you could hear a pin drop. She clutched her favorite doll tightly. The magic was about to begin . . .







“There was once upon a time,

a king and a queen who were so sorry that they had no children, so sorry that it was beyond expression. They went to all the waters in the world, vows, pilgrimages, everything was tried and nothing came of it. At last however the queen had a beautiful baby daughter and the good King Florestan and his queen named her Aurora. To celebrate this happy occasion there was a very fine christening and the king instructed Lord Catalabutte, his Master of Ceremonies, to invite all

the fairies they could find in the kingdom that

they might become Aurora’s fairy god-

mothers. Lord Catalabutte found seven

fairies in all the kingdom; There was

Lilac Fairy, who became Aurora’s

leading godmother; also invited

was Fairy Canary, Fairy Violente,

Breadcrumb Fairy, Fairy Candide,

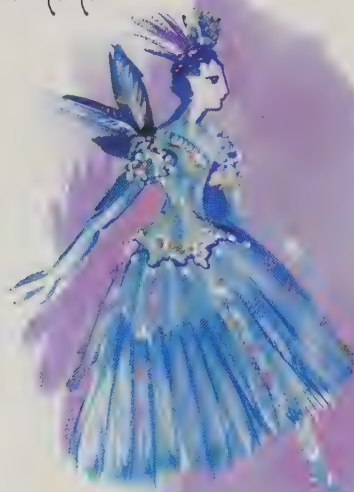
the fragrant Wheat flower Fairy,

and the strange Fairy Carabosse.



Carabosse

Candide

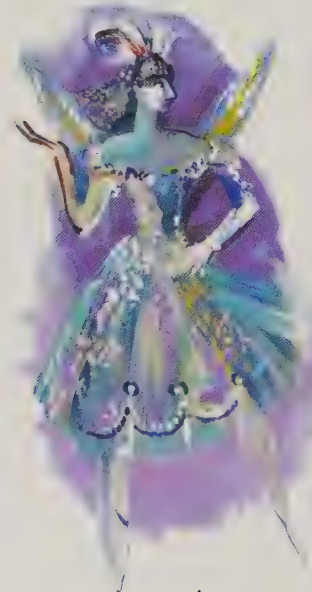


Breadcrumb

Wheat flower



Canary



Lilac

Violente



After the christening ceremony, all the guests entered the king's palace, where a great feast was prepared in honor of the fairies. There was placed before every one of them a magnificent golden dome cover. Placed underneath was a spoon, knife and fork, all of pure gold set with diamonds and rubies. As everyone was seated for dinner, they saw the old Fairy Carabosse angrily striding down the grand hall. Lord Catalabutte, the king's Master of Ceremonies, had forgotten to invite her to the dinner.





The king realized that she did not have a seat, and quickly ordered her a place setting but could not give her a magnificent gold dome cover as the other fairies had received. No matter how hard the king tried to apologize, no matter what he said to placate Carabosse, the damage had been done. The old fairy felt slighted and muttered some threats between her teeth. The king and queen were very concerned that this mistake would cost them dearly, and bring much unhappiness to their little princess. The kind

and wise Lilac Fairy,
who sat next to old
Carabosse, heard
her angry curses,
and suspected that
she might seek
revenge by giving the
baby princess some
unhappy gift. As
soon as the guests
rose from table
the Lilac Fairy hid
herself behind the
hangings, so that she
might speak last, to
repair as much as she
possibly could the evil
that the old fairy might
do to Princess Aurora.











In the meantime all the fairies lined up and began to give their gifts to the princess. The youngest gave Aurora the gift of beauty, that she should be the most beautiful person in the world; the next, that she should have the wit of an angel; the third, that she should have an admirable grace in everything she did; the fourth, that she should dance perfectly; the fifth, that she should sing like a nightingale; and the sixth, that she should play all kinds of music to the utmost perfection. The old Fairy Carabosse's turn came next, and with great spite she waved her magic wand over Princess Aurora's cradle and declared that the princess would have her hand pierced with a spindle and die of the wound. At this very instant the Lilac Fairy came out from behind the hangings and assured the king and queen, that Aurora would not die but would instead fall into a deep sleep for one hundred years. The king, wishing to avoid the misfortune foretold by the old Fairy Carabosse, issued a decree banning everyone in the kingdom, on pain of death from using a spindle, or having any spindles in their houses.



Miss Ladybug

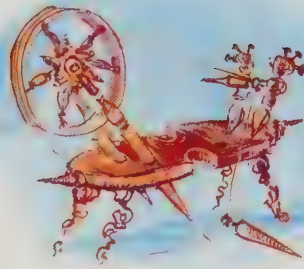
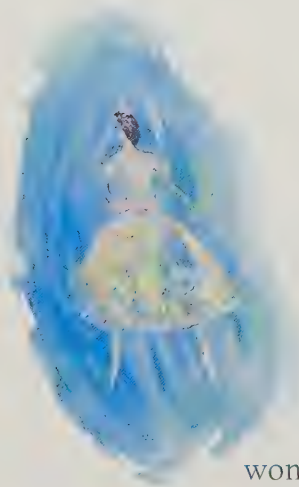


The years passed by, Princess Aurora had a happy childhood. She grew up to be a beautiful young lady with many suitors—among them four handsome princes who each carried a medallion portrait of the lovely princess wherever they went, in the hope that one of them might one day marry the princess.

On Aurora's twentieth birthday, the king decided to give his daughter a grand birthday celebration in the hope that she might meet and fall in love with the prince of her choice. On the day of the ball Princess Aurora made a great entrance, accompanied by her maids of honor carrying bouquets and wreaths.

The four princes, struck by her beauty, rivaled each other for her attention. They all clustered around Aurora and urged her to dance, for it was rumored that she was the most graceful and entrancing dancer in the world. Wishing to please them, Aurora danced to the accompaniment of violins. The four princes were delighted, and wishing to please them even more, Aurora's steps became lighter and more graceful with each turn. She not only captivated the princes, but also the whole court as well as the assembled villagers who followed her ethereal steps as she spun around the ballroom.





Out of the corner of her eye Aurora
glimpsed an old woman marking time
with a spindle; carried away by the music,
she snatched the spindle from the old
woman and continued to dance with it
playfully, at one moment pretending it was a
scepter, and at another turn imitating the work
of a spinner. Suddenly she stopped dancing,
and in horror lurched forward and back-
ward in great pain as realized that she
had pierced her hand with the spindle.

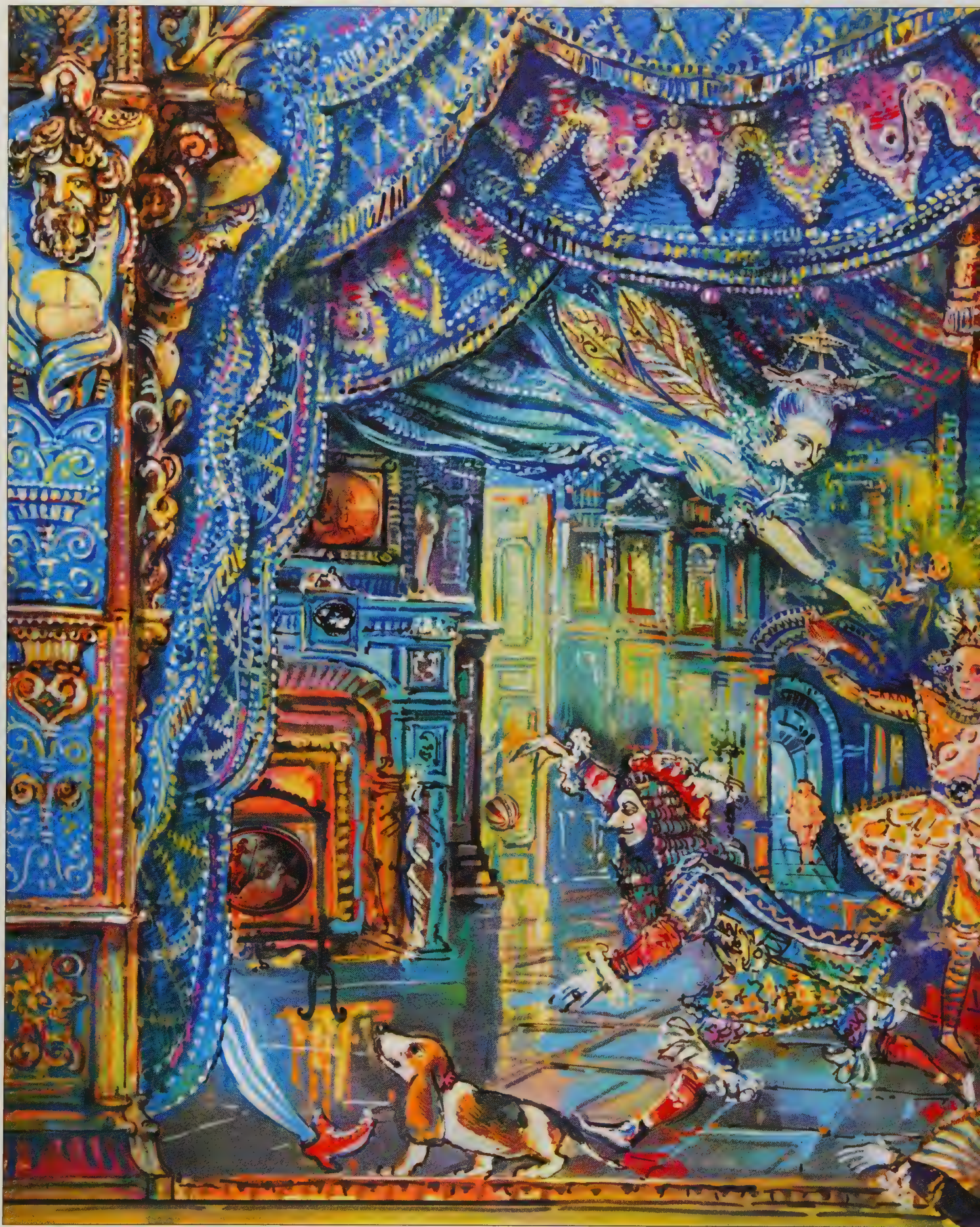




The old woman from whom Aurora had taken the spindle threw off her cloak. It was the evil Fairy Carabosse. Immediately the four princes drew their swords and rushed towards the evil Fairy, but Carabosse—with a diabolical laugh—simply vanished into thin air, leaving a huge puff of smoke behind her.











Aurora was gently placed on a bed all embroidered with gold and silver; one would have taken her for a little angel, she was so very beautiful. Her fall had not diminished her complexion one bit; her cheeks were carnation, and her lips like coral; her eyes were shut, but they heard her breathe softly, which satisfied them that she was not dead. The king commanded that no one was to disturb her, but let her sleep quietly till she woke up. The good fairy approved every thing the good king had done; but as she had very great foresight, she thought the princess would awake and not know what to do with herself, being all alone in the old palace. To help her, she touched everything with her wand that was in the palace except the king and the queen. Immediately upon her touching them they all fell asleep, that they might be ready once again to be with the princess when she awoke. Even the very spits at the fire, full as they were of partridges and pheasants, also slept. All this was done in a moment; the good Fairy Lilac was very thorough and wasted no time

And now the king and the queen having kissed their child without waking her, left the palace, and put forth a proclamation that nobody should dare to come near it. This however was not necessary; for in a quarter of an hour's time there grew up all round about the park a vast number of trees, great and small, bushes and brambles intertwined with one another, so that no one could pass through: nothing could be seen, but the very top of the palace, and even that too, only from a long distance. The princess would have nothing to fear from the curious while she slept.



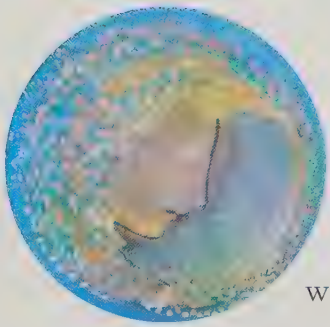
One hundred years later,

Prince Désiré, the son of the king then reigning, decided to go hunting near the forest covered castle. He soon grew tired and decided to stop by a riverbank to rest while he urged the rest of his hunting party to continue the hunt without him.

No sooner had they left, the prince saw a strangely beautiful sight; a luminous boat made of mother-of-pearl and precious stones, suddenly appeared on the river.







The Lilac Fairy, who also happened to be Prince Désiré's godmother, emerged from the boat and stepped ashore. All alone, the prince, who was forlorn at not yet finding a suitable bride, confessed to his godmother. None of the women in the kingdom had captured his heart, nor did he want to marry for duty instead of love. Touched by what she had heard, the Lilac Fairy waved her wand toward some cliffs in the distance to reveal an image of Aurora asleep in her bedchamber. The prince was immediately captivated and pleaded with the good fairy to take him to meet her.



Together they set off toward the castle where the princess lay sleeping. The journey took a night and a day. With each bend in the river they passed a forest of entangled trees on either side of the riverbank. Finally they reached the palace gates, which were so tall they appeared to touch the sky. At last, Prince Désiré came into a beautiful gold room, where before his eyes was the most beautiful sight he had ever seen. The Princess Aurora appeared a bright resplendent beauty who, although she had been asleep for a hundred years, had a luminous quality about her.

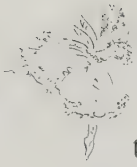








The prince approached, knelt down before her and gave her a kiss. And now the spell was broken. The princess awoke and looked at the prince tenderly.



The prince helped the princess to rise, and together they went into the great hall of mirrors, where they met the king and queen. The prince bowed to the king and queen, and asked permission to marry their daughter. The king gave his consent saying the words 'it is her destiny.' He joined the couple's hands and asked the royal chaplain to marry them in the palace chapel.







There was a fine procession from the magnificent esplanade to the great dining hall. The wedding party was led by the king and queen, who in turn were followed by the newly-weds and their retinue; including the Fairies of Diamonds, Gold, Silver and Sapphire. Behind the royal procession were hundreds of invited guests among them many famous names from the land of fairy tales. There was

Bluebeard and his wife, Puss in boots, Goldilocks, Cinderella and Prince Charming, Beauty and the Beast, Tom Thumb and his brothers, and even Little Red Riding Hood who wore a beautiful red velvet cape. Everyone was there.

After the great feast, there was much dancing and merriment. The King's band played excellent music, even though they had not practiced for a hundred years.”





LIt was the day after Christmas. Lena-Gabrielle, still sleepy, opened her eyes slowly and looked around her bedroom. She tried very hard to remember everything from the night before; meeting Mr. Atlas, then Mr. Tchaikovsky, and the magnificent stage at the Mariinsky Theatre. 'Did it all really happen to me?' She thought to herself. She looked for her favorite doll, which rested by her pillow. In her hand she held ballet shoes. 'Where did they come from?' Lena-Gabrielle wondered, 'Was it all just a beautiful dream?'



LIBRETTO OF

The Sleeping Beauty



Peter Ilyich Tchaikovsky



Ivan Vsevolozhsky



Marius Petipa

Ivan Alexandrovich Vsevolozhsky

THE SLEEPING BEAUTY

Ballet-féerie

In 3 acts with prologue

Story taken from the tales of Perrault

Music by P. I. Tchaikovsky

Production and dances by the balletmaster M. Petipa

Decorations: Prologue—'Florestan's Palace,' by Mr Levogt.

First act—'The Palace Garden' by the Academician Mr Bocharov and Mr Andreyev.

Second act—'A Forest Locale, and Panorama,' by the Academician Mr Bocharov;
'Interior of Sleeping Beauty's Castle,' by Mr Ivanov.

Third act—'The Esplanade of Florestan's Castle, and Apotheosis,' by Professor Mr Shishkov.

Machines by Mr BERGER; men's costumes by Mr CAFFI, women's by Mmes OFITSEROVA and IVANOVA; men's headwear by Mr BRUNEAU, women's by Mme TERMAIN; flowers and feathers by Mme SIMONOVA; wigs by Messrs MICHEL and FYODOROV; accessories by the sculptor Mr KAMENSKY; footwear by Mr LEVSTEDT; metal accoutrements by Mr INGINEN.

Permitted by the Censor. St Petersburg, 30 December 1889.

Typographer of the IMPERIAL. Spb Theaters (Dept. of Crown Affairs),
Mokhovaya 40



Mariinsky Theatre 1860. Copyright © St Petersburg State Museum of Theatre and Music

Dramatis Personae:

King Florestan XIV	Mr Kshesinky
The Queen	Mme Cecchetti
Princess Aurora, <i>their daughter</i>	Mlle Brianza
Prince Chéri	Mr Bekefi
Prince Charmant	Mr Oblakov
Prince Fortuné	Mr Karsavin
Prince Fleur-de-pois	Mr Gillert
Catalabutte, Chief Master of Ceremonies	Mr Stukolkin
Prince Désiré	Mr Gerdt
Galifron, <i>Prince Désiré's tutor</i>	Mr Lukyanov
A footman	Mr Orlov
The Lilac Fairy	Mlle Petipa
The Fairy Canari	Mlle Johanson
The Fairy Violente	Mlle Zhukova I
The Breadcrumb Fairy	Mlle Kulichevskaya
The Fairy Candide	Mlle Nedremskaya
The Fairy Fleur de farine	Mlle Anderson
Caraobsse, <i>the evil fairy</i>	Mr Cecchetti
Courtiers; ladies, cavaliers, pages, hunters, and huntresses, guards, footmen, fairies' retinues, nurses and wetnurses, peasant men and women, and others.	

— Scene I —

Prologue

The Baptism of Princess Aurora

The Gifts of the Fairies

Grand pas d'ensemble

Fairies: Mlles Petipa, Johanson, Zhukova I, Kulichevskaya, Nedremskaya and Anderson.

Retinue of the Lilac Fairy: Mlles Vishnevskaya I, Andreyeva, Legat II, Savitskaya,

Matveyeva I, Leitz II, Tatarinova and Sheberg.

Pages of the Lilac Fairy: Mlles Egorova II and Ksheshinskaya.

Pages of the Fairy Canari: Mr Kil and Mlle Urakova.

Pages of the Fairy Violente: Messrs Karsavin and Voronkov I.

Pages of the Breadcrumb Fairy: Messrs Lukyanov and Kshesinsky II.

Pages of the Fairy Candide: Mlles Peters and Natarova II.

Pages of the Fairy Fleur de farine: Mlles Rubtsova and Vishnevskaya II.

Genies with large fans: Mlles Egorova I, Serebrovskaya, Rosh, Alexeyeva I.

Students Ermolaeva, Golubeva Schnering and Erler I.

Genies proffering fragrance: Mlles Sitnikova, Vertinskaya; students Davydova And Ilyina.

Girls bearing gifts: students Ilyina II, Kasatkina, Leonova, Levina, Noskova and Stepanova.

— Scene 2 —

The Four Suitors of Princess Aurora

Caquets des tricoteuses

Mlles Stepanova II, Lietz I, Svirskaya, Matveyeva II, Lezenskaya, Levenson I, Klimashevskaya II
and Solyannikova

Valse Villageoise

Mlles Andreyeva, Legat II, Tatatinova, Marveyeva I, Stantsova, Savitskaya, Labunskaya, Ogoleit III,
Lietz II, Schedrina, Kuskova, Tselikhova, Egorova II, Korsak, Rubtsova, Perfilieva, Aistova,
Vishnevskaya II, Radina, Stepanova III, Tikhomirova, Kunitskaya, Ryabova and Pavlova. Messrs
Fyodorov I, Stepanov, Gorsky, Gavlikovsky, Petrov, Ivanov, Volkov, Pashchenko, Andreyev II,
Marzhetsky, Solyannikov, Fedulov, Legat, Rakhmanov, Fyodorov II, Ponomarev, Baltser, Fomichev,
Voronkov III, Usachev, Alexandrov, Voronin, Belov, Yakovlev.

Grand pas d'action

Mlle Brianza, Mme Cecchetti; Messrs Kshesinsky, Cecchetti, Bekefi, Karsavin, Oblakov and Gillert.

Maids of Honor: Mlles Tistrova, Fyodorova II, Volobieva and Gruzдовskaya.

Little girls: Students Ivanova, Noskova, Obukhova, Skorsyuk.

Pages: Students Dyakonova, Ilyina, Kuzmina, Leonova I, Levina, Lobanova, Niemann and Stepanova.

— Scene 3 —

Prince Désirés Hunt

Duchesses	Mlle Legat II
	Mlle Voronova
Baronesses	Mlle Labunskaya
	Mlle Zhukova II
Countesses	Mlle Ogoleit III
	Mlle Nedremskaya
Marchionesses	Mlle Lietz II

Huntresses: Mlles Ksheinskaya, Lezenskaya, Peshkova, Ryabova, Potaikova, Starostina,
Onegina II, Peters.
Hunters: Messers Voronkov I, Kshesinsky II, Leonov, Orlov, Voronkov II, Balster, Belov, Voronin,
Yakovlev, Alexandrov, Dorofeyev, Panteleyev, Fomichev.
Peasant women: Mlles Vishnevskaya II, Levenson II, Kunitskaya, Pavlova, Rubtsova, Perfilieva,
Stepanova III, and Levenson.
Peasant men: Messers Fyodorov I, Pashchenko, Andreyev II, Fedulov, Gorsky, Marzhetsky,
Petrov and Gavlikovsky.

Blind-Man's Buff

Mlles Ogoleit I, Zhukova II, Voronova, Nedremetskaya, Ogoleit III, Labunskaya, Legat II,
Lietz II, and Mr. Lukyanov

Variations

Mlle ogoleit I and Mr Leonov; Mlles Voronova, Zhukova II, Nedremetskaya

Farandole

Mlles Ogoleit I, Zhukova II, Voronova, Nedremetskaya, Legat II, Ogoleit III Labunskaya, Picheau I,
Pavlova, Perfilieva, Kshesinskaya, Stepanova III, Lietz II, Vishnevskaya II, Ryabova, Levenson I,
Levenson II, Kunitskaya, Potaikova, Peters. Messers Leonov, Kshesinsky II, Voronkov I,
Voronkov II, Fomichev, Dorofeyev and others.

Appearance of the Shades of Aurora and her Retinue

Mlles Brianza, Petipa and Mr Gerdt.

Nymphs:

Mlles Vishnevskaya I, Scheberg, Nikolaeva, Oblakova, Andreyeva, Isaeva, Slantsova, Savitskaya,
Korsak, Preobrazhenskaya, Kuskova, Egorova II, Matveyeva I, Rubtsova, Tatarinova and Radina.

PANORAMA

— *Scene 4* —

The Sleeping Beauty's Castle
Sleeping Groups

— Scene 5 —

*The Wedding of Prince Désiré and Princess Aurora
The Esplanade of Florestan's Castle
Entrance of the King, Queen, and the newly-weds with their retinue and with
the Fairies of Diamonds, Gold, Silver and Sapphires*

Polonaise Procession of the Fairy-Tale Characters

Bluebeard	Mr Orlov
His wife	Mlle Oblakova
Puss in Boots	Mr Bekefi
Marquis de Carabas (on a sedan chair)	Student Israilev
Goldilocks	Mlle Legat III
Prince Avenant	Mr Voronin
Donkey-skin	Mlle Ogoleit II
Prince Charmant	Mr Yakovlev
Beauty	Mlle Zasedateleva
The Beast	Mr Bizyukin
Cinderella	Mlle Petipa
Prince Fortuné	Mr Kshesinsky II
The Blue Bird	Mr Legat
Princess Florina	Mlle Nikitina
The White Cat (carried on a pillow)	Mlle Anderson
Little Red Riding Hood	Mlle Zhukova I
The Wolf	Mr Lukyanov
Ricky of the Tuft	Mr Navatsky
Princess Aimée	Mlle Ivanova
Tom Thumb and his brothers, students:	Stukolkin, Legat III, Osipov, Kristerson, Medalinsky, Legat II and Aslin
The Ogre	Mr. Bulgakov
The Ogress	Mr. Chernikov
The Fairy Carabosse, in a wheelbarrow drawn by rats	
The Fairy Candide and her genies	
The Fairy Violente and her genies	
The chariot of Fairy Canari and her retinue	
The Lilac Fairy (carried by four large genies)	

Divertissement

Pas de quatre

The Fairy of Diamonds	Mlle Johanson
The Fairy of Gold	Mlle kulichevskaya
The Fairy of Silver	Mlle Krüger
The Fairy of Sapphires	Mlle Tistrova

Pas de caractère

Puss in Boots and the White Cat. Mr Bekefi and Mlle Anderson.

Pas de deux

The Blue Bird and Princess Florina. Mr Cecchetti and Mlle Nikitina.

Pas de caractère

Little Red Riding Hood and the Wolf. Mlle Zhukova I and Mr Lukyanov

Pas de caractère

Cinderella and Prince Fortuné. Mlle Petipa and Ksheskinsky II.

Pas berrichon

Tom Thumb and his brothers. Students: Stukolkin, Legatt III, Medalinsky, Osipov, Legat II, Kristerson, Aslin. The Ogre: Mr. Bulgakov

Pas de quatre

Aurora	Mlle Brianza
Désiré	Mr Gerdt
The Fairy of Gold	Mlle Kulichevskaya
The Fairy of Sapphires	Mlle Tistrova

Entrée of the Ballet

Sarabande

Roman: Mlles Ogoleit II, Vishnevskaya I, Legat II, Kshesinskaya; Messrs Leonov, Oblakov, Gillert and Voronkov I.

Perisan: Mlles Tatarinova, Labunskaya, Leonova and Kuskova; Messrs Dorofeyev, Usachev, Baltser, Alexandrov.

Indian: Mlles Nikolaeva, Shchedrina, Egorova II and Lietz II; Messrs Fedulov, Konstantinov, Belov and Fomichev.

American: Mlles Aistova, Tselikhova, Potaikova, and Vishnevskaya II; Messrs Voronkov II, Andreyev II, Panteleyev, and Marzhetsky.

Turkish: Mlles Korsak, Peshkova, Prokofieva, and Starostina; Messrs Voskresensky, Fyodorov I, and Solyannikov.

Ensemble coda

APOTHEOSIS

(Gloiré de Fées)

Instrumental solos performed by:

Soloists of the Court of His Imperial Majesty

On the Violin—Mr Auer

On the Harp—Mr Zabel

The cello solo is performed by Mr. Loganovsky

Conductor: Mr Drigo

PROLOGUE

Scene I

The Christening of Princess Aurora

A celebration in one of the halls of the royal palace. At the right a platform for the king and queen, and for the fairies—Princess Aurora’s godmothers. At the back of the stage, an entrance door.

Courtiers: ladies and cavaliers form groupings in expectation of the entrance of the king and queen. Masters of Ceremonies show each to his or her place and explain the procedure—how in a given instance to offer congratulations to the king and queen, and also to the influential fairies, invited to Princess Aurora’s christening as godmothers.



Maria Petipa as the Lilac Fairy. Act 1
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Theatre and Music

Catalabutte, surrounded by courtiers, verifies the list of invitations sent to the fairies. Everything has been done according to the king’s command, and is ready for the celebration. The court is in full attendance; any moment they expect the king and queen, and also the arrival of the invited fairies.

Trumpets sound. The king and queen enter, preceded by pages, then Aurora’s nurses and wet-nurses bring in the cradle in which the royal child sleeps. No sooner have the king and queen taken their places on the platform, on either side of the cradle, than the Masters of Ceremonies announce the arrival of the fairies.

Entrance of the fairies *Candide*, *Fleur de farine*, *Violente*, *Canari*, and *Breadcrumbs*. The king and queen meet them and show them places on the platform.

Entrance of the *Lilac Fairy*, Princess Aurora’s leading godmother. She is surrounded by loyal spirits, who bring in large fans and incense burners and who carry their mistress’s mantle.

At a sign from *Catalabutte* pages and young girls bring in brocade pillows with gifts from the king to his daughter’s godmothers. They explain to each fairy what has been chosen for her. In their turn the fairies come down from the platform to make a gift to their godchild.

Grand pas d’ensemble *The Fairies’ Gifts*

The *Lilac Fairy* is approaching the cradle to offer her gift when suddenly a loud noise is heard at the entrance; a page runs in and informs *Catalabutte* that a new fairy, whom they forgot to invite to the feast, is at the castle gates. It is Fairy *Carabosse*, the most powerful and



Enrico Cecchetti as Fairy Carabosse. Prologue
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evil in the land. *Catalabutte* is completely undone—how could he, thoroughness personified, have forgotten her? Thrembling with fear, he approaches the king to tell him his mistake. The king and queen are very concerned; this error can bring in its wake much unhappiness for their dear child. The fairies also seem very disturbed by it.

Carabosse appears in a wheelbarrow drawn by six large rats; she is accompanied by ugly and comical pages. The king and queen beseech her to forgive *Catalabutte*'s error; he shall be punished according to her bidding. Terrified, *Catalabutte* falls at the evil fairy's feet, begging her forgiveness and

promising to serve her faithfully to the end of his days.

Carabosse mocks him, laughing, and entertains herself by pulling out tufts of his hair and throwing them to her rats, who devour them. Soon *Catalabutte*'s head is completely bald.

'Although I am not *Aurora*'s godmother,' says *Carabosse*, 'I want to give her something all the same.'

The good fairies ask her to forgive the Master of Ceremonies' accidental forgetfulness, and not to spoil the happiness of this best of kings.

But *Carabosse* only laughs. Her merriment quickly spreads to her ugly pages and even to her rats. The good fairies turn away from their sister in disgust.

'*Aurora*, thanks to the gifts of her six godmothers,' says *Carabosse*, 'will be the most beautiful, the most charming, most intelligent princess in all the world; I do not have the power to deny her these qualities. But that her happiness never be interrupted—you see how good I am—she shall fall asleep the first time she pricks her finger or hand, and her dream will be forever,' The king, queen, and court are dumbstruck.

With her wand *Carabosse* makes signs over the cradle, pronouncing magic words, and pleased with the trick she has played on her sisters, the good fairies, she begins to guffaw, her merriment spreading to her entire retinue.

But the *Lilac Fairy*, who had not yet given her gift to the child and who was standing shielded by *Aurora*'s cradle, now comes forward. *Carabosse* looks at her with suspicion and malice. The good fairy bends over the cradle: 'Yes, you shall fall asleep, my little *Aurora*, as our sister *Carabosse* has willed,' says the *Lilac Fairy*, 'but not forever. The day will come when a prince, under the spell of your beauty, will kiss your brow, and you shall waken from this long dream to become his helpmate, to live happily and contented.'

Carabosse, enraged, takes a seat in her wheelbarrow and disappears. The good fairies encircle the cradle, as if to protect their goddaughter from their evil sister.

(Scene)
End of Prologue

ACT 1

— Scene 2 —

The Four Suitors of Princess Aurora

A park at King Florestan XIV's castle. At the audience's right an entrance to the castle. The upper levels of the castle are lost in the tree-tops. At the back, a marble fountain.

Aurora has turned twenty. *Florestan* is happy that *Fairy Carabosse's* prediction has not come true. *Catalabutte*, whose hair has not grown back to this day, comes out in a comical night-cap. He is fining several village girls for working with needles in front of the castle, and reads them the regulation prohibiting the use of needles and pins within a hundred mile radius of the royal residence. For this offence he is sending them to prison under guard.

The king and queen come out on the terrace with the four princes who aspire to Princess *Aurora's* hand. The king asks what the villagers have done to be sent to prison. *Catalabutte* explains the reason for their arrest and displays the material evidence. The king and queen are horrified. 'Let the guilty suffer punishment for this and never more see the light of day.' The princes beg for the guilty. Not one tear ought to be shed in *Florestan's* realm on the day *Aurora* turns twenty. The king pardons the villagers, but with the condition that their work be burned by the hangman in a public place. General delight. The dances of the villagers. 'Long live King *Florestan*, long live Princess *Aurora*!' The Princes have yet to see Princess *Aurora*, though each has a medallion with her portrait. They are burning with the desire to be her favorite and express this to the king and queen, who assure them that their beloved daughter has complete freedom of choice, and the one she chooses will be their son-in-law and successor to the realm.

Aurora's entrance. She runs in with her maids of honour, who have bouquets and wreaths. The four princes, struck by her beauty, try to be pleasing to her, but *Aurora* dances with all four of them, giving preference to none.

(Pas d'action)

Rivalry among the princes; *Aurora's* coquettishness. The king and queen urge her to make a choice. 'I am still so young,' *Aurora* says, 'let me enjoy my freedom a little more.' 'Do as you think best, but remember that the interests of state require your marriage, that you give the country a successor to the throne. *Carabosse's* prediction worries us very much.' 'Don't worry, for the prediction to come true I must prick my hand or finger, and I take neither pin nor needle into my hands. I sing, dance and enjoy myself, but never labor.'

The four princes cluster around her and ask her to dance, as it is rumored that she is the most graceful girl in the world.



Carlotta Brianza as Princess Aurora
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Aurora agrees to their request. She dances to the accompaniment of lutes and violins played by her maids of honor and pages. The four princes are delighted, whereupon she tries to be all the lighter and more graceful, the more to please them. Not only the princes and the court, but also the assembled villagers follow her ethereal flights with curiosity. General delight. Dances for all. Suddenly *Aurora* notices an old woman beating time with a spindle; she snatches the spindle away from her and continues her dance with it, now as a sceptre, now imitating the work of spinners, trying to inspire the complete delight of the four who are paying her court. Suddenly her dances are interrupted, and in horror she looks at her hand, pierced by the spindle and blood-stained.

Like a mad person she rushes from side to side and finally falls unconscious. The king and queen run to their beloved daughter, and at the sight of the princess's wounded hand,

realize the full force of the misfortune which has befallen them.

Then the old woman to whom the spindle belonged throws off her cloak. They recognize the Fairy *Carabosse*, laughing at the despair of *Florestan* and his queen. The four princes draw their swords and rush towards her, but *Carabosse*, with a diabolical laugh, disappears in a cloud of smoke and fire. The four princes and their retinues run out in fright. At this moment a fountain at the back of the stage is illuminated by a magic light and the *Lilac Fairy* appears within it. 'Don't worry,' she says to the despairing parents, 'your daughter is sleeping and will sleep a hundred years, but that her happiness shall not be affected, you will slumber with her. Her awakening will be a signal for yours; return to the castle; I shall watch over you.' The sleeping princess is placed on a sedan chair and borne away, accompanied by the king, queen, and the highest officials of the court. Gentlemen, pages, and guards bow to the procession. The fairy gestures with her wand in the direction of the castle, and the groups of

people on the threshold and on the staircase suddenly fall asleep, as if struck with slumber. Everything falls asleep, including the flowers and the sprays of the fountain. Ivy and creepers grow up out of the earth and cover the castle and the sleeping people. Trees and large bowers of lilacs flourish magically as a result of the fairy's influence, and transform the royal garden into an impenetrable forest. The fairy's loyal spirits group themselves around her, and she commands them to guard the castle, so that no one is emboldened to disturb the calm of the people she is protecting.

(Scene)
End of the First Act

ACT II

— Scene 3 —

Prince Désiré's Hunt

*A forest glade, with a broad river flowing at the back of the stage. The dense forest continues into the distance. At the audience's right—cliffs, covered with vegetation.
The landscape is filled with bright sunlight.*

At the rise of the curtain the stage is empty, hunting horns are heard, then Prince *Désiré's* hunt, which is pursuing game in the neighboring forest. Hunters and huntresses enter and settle down on the grass to lunch; soon Prince *Désiré* appears with his tutor *Galifron* and several courtiers of the king, his father. Lunch is prepared for the prince and his retinue. To divert the prince, hunters and ladies put on dances, practice archery, and devise various games. *Galifron* urges his student to join the company and especially to be charming to the ladies, as he shall soon have to choose a spouse from the nobility of his own homeland. Neighboring kingdoms only have royal sons, not one royal princess to whom he might be married. *Galifron* takes advantage of the occasion to show him the young noblewomen of the land.

Dance of the Duchesses
Dance of the Marchinesses
Dance of the Countesses
Dance of the Baronesses

All of these young ladies try to please the prince, but *Désiré*, glass in hand, smile on his lips, simply watches the fruitless efforts of this crowd of beautiful girls. His heart has not yet spoken, he has yet to meet the subject of his dreams, and will not marry before finding the woman he seeks.

Hunter's come in to tell the prince that a bear has been trapped and if the prince wants to kill it, this is a certain opportunity. But the prince is tired: 'Hunt without me,' he tells his retinue, 'I want to rest here, this place pleases me very much.' The hunt and the court withdraw, and *Galifron*, who has drained more than one bottle, falls asleep near the prince.

No sooner has the hunt withdrawn than a boat of mother-of-pearl appears on the river; it is bedecked with gold and precious stones, and from it the *Lilac Fairy*, who is also Prince *Désiré*'s godmother, steps ashore. The prince bows to the good fairy, who is favourably inclined towards him and asks him what he feels in his heart. 'You are still not in love with anyone?' she asks. 'No,' the prince answers, 'the noble girls of my homeland have not moved my heart, and I prefer to remain a bachelor than to marry someone only for reasons of state.' 'If that is the case,' the fairy says, 'I shall show you your future wife: she is the most beautiful, most captivating and most intelligent princess in the world.' 'Where can I see her?' 'I shall call forth her shade, and if she pleases you, you may fall in love with her.' The fairy waves her wand towards the cliffs, which open to reveal *Aurora* and her girlfriends, asleep. At another sign from the fairy, *Aurora* and her girlfriends awaken and appear on stage. The rays of the rising sun illuminate her with a rosy light.

The delighted prince pursues the shade, which evades him. Her dance, now tender, now lively, enthralls him more and more. He wants to reach her, but she still eludes his grasp, appears where he did not expect her, and finally disappears in the cleft of the rocks.

Mad with love, the prince runs to his godmother and falls at her feet. 'Where is this heavenly being to whom you have shown me? Lead me to her; I want to see her and to press her to my heart.'

'Let us go,' the fairy says, and leads him to her boat, which gets underway immediately. *Galifron* continues to sleep.

The boat moves quickly and the landscape becomes ever more wild (panorama).

Evening comes, then nightfall; the moon illuminates the boat with its silvery light; the castle is seen from afar, and disappears again in a bend of the river. But there it finally is—the goal of their journey. The prince and the fairy disembark.

With a wave of her magic wand the fairy causes the gates to open. The entrance hall is visible, where guards and pages are asleep. The prince rushes in, accompanied by the fairy. The stage is obscured by dense clouds; peaceful music is heard.

Musical entr'acte

— Scene 4 —

The Sleeping Beauty's Castle

When the clouds disperse the room is visible; Princess *Aurora* is sleeping on a large canopied bed. The king and queen are sleeping opposite her in two armchairs; courtly ladies, cavaliers and pages are asleep standing up, leaning against one another and forming groupings of sleepers.

A layer of dust and cobwebs covers the furniture and the people. The candlelight is asleep, the fire in the hearth is asleep. To the left of the bed the doors open and the fairy enters with the prince. He runs to the bed, calls to the princess in vain, would awaken the king, queen, and *Catalabutte*, who is sleeping on a stool at the king's feet. Nothing avails, but only raises clouds of dust. The fairy remains a benign observer of the prince's despair. Finally he rushes to the sleeping beauty and kisses her on the brow.

The spell is broken; *Aurora* awakens, and with her the entire court. The dust and cobwebs disappear, candles illuminate the room, the fire flares up in the hearth. The prince begs the king's consent to marry his daughter. 'It is her destiny,' the king answers, and joins the young people's hands.

End of the Second Act

ACT III

— Scene 5 —

The Wedding of Aurora and the Prince *(The esplande of Florestan's Castle)*

Entrance of the king, queen, and the newly-weds with their retinue and the Fairies of Diamonds, Gold, Silver, and Sapphires.



Carlotta Brianza and Pavel Gerdt as Princess Aurora and Prince Désiré
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Polonaise: Procession of the Fairy Tales

1. Bluebeard and his wife
2. Puss in Boots
3. Marquis *de Carabas*, on a sedan chair, and his footmen
4. Goldilocks and Prince *Avenant*
5. Donkey-skin and Prince *Charmant*
6. Beauty and the Beast
7. Cinderella and Prince *Fortuné*
8. The Blue Bird Princess *Florina*
9. The White Cat carried on a pillow
10. Little Red Riding Hood and the Wolf
11. *Ricky of the Tuft* and Princess *Aimée*
12. Tom Thumb and his brothers
13. The Ogre and the Ogress
14. The Fairy *Carabosse*, in a wheelbarrow drawn by rats
15. The Fairy *Candide* and her genies
16. The Fairy *Violente* and her genies
17. The chariot of Fairy *Canari* and her retinue
18. *The Lilac Fairy* (carried by four large genies)

Divertissement

Pas de quatre

The Fairy of Diamonds
The Fairy of Gold
The Fairy of Silver
The Fairy of Sapphires

Pas de caractère

Puss in Boots and the White Cat.

Pas de deux

The Blue Bird and Princess *Florina*.

Pas de caractère

Little Red Riding Hood and the Wolf.

Pas de caractère

Cinderella and Prince *Fortuné*.

Pas berrichon

Tom Thumb, brothers and the Ogre

Pas de quatre

Aurora, Désiré, the Fairies of Gold and Sapphires

Entrée of the ballet

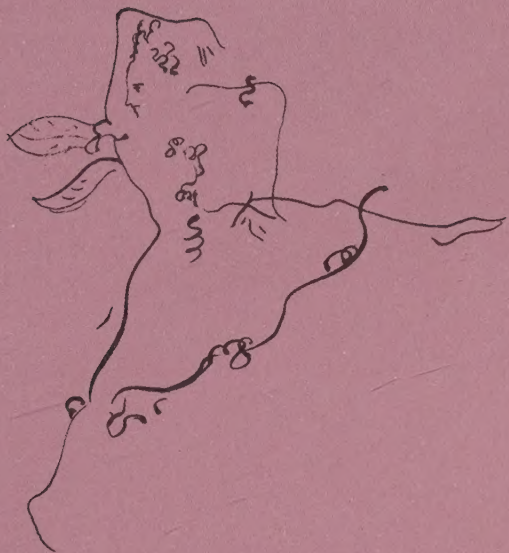
Sarabande: Roman, Persian, Indian, American, and Turkish

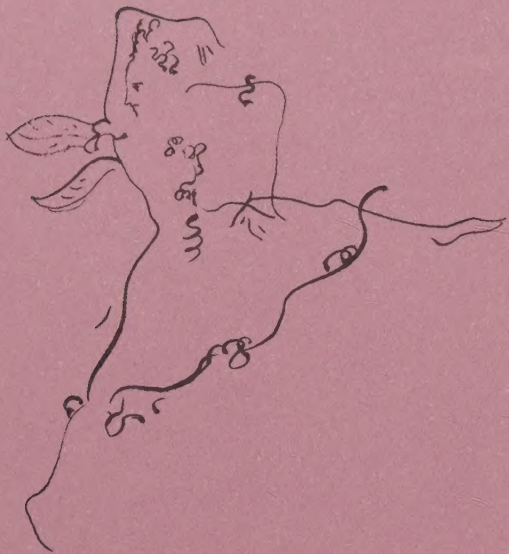
Ensemble coda

APOTHEOSIS

(*Gloire des Fées*)

Translation by Roland John Wiley, author of *Tchaikovsky's Ballets* (1985),
A Century of Russian Ballet (1900) and *The Life and Ballets of Lev Ivanov,*
Choreographer of 'The Nutcracker' and 'Swan Lake' (1997).







Nikita Polyansky received his early training at the world renowned Bolshoi Theater and the Moscow Art Theater. He came to the United States as a practicing artist and in 1993 received a Master of Fine Arts degree in Theatrical Design from the School of Design and Production at the North Carolina School of the Arts. Polyansky currently creates set designs for window displays of several well-known department stores. He currently lives in New Jersey.

Jacket design by Hotfoot Studio

Glitterati Incorporated
225 Central Park West
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Printed in China

Experience the story of a delightful little girl and avid ballet fan, Lena-Gabrielle, as she wends her way through the streets of St. Petersburg, Russia in search of the Mariinsky Theatre to see the famous ballet perform *The Sleeping Beauty*.

This enchanting version of the romantic classic story is retold in vivid colors and elegant ballet costumes. *The Sleeping Beauty* will especially delight young girls—for whom becoming a ballerina is the quintessential dream.